THE METROPOLITAN MUSEUM OF ART
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SALE NUMBER 3799

ETCHINGS & ENGRAVINGS

Including Selections from
The Collections of

DR. HENRY J. WOLF
&
MRS. FREDERICK LEWISOHN

UNRESTRICTED PUBLIC SALE

December 12th and 13th

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.
30 East 57th Street
NEW YORK CITY
1929

FREE PUBLIC EXHIBITION

From Saturday, December 7 Until Time of Sale

Weekdays 9 to 6 · Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

December 12th and 13th
at 8:15 p.m.

EXHIBITION & SALE AT THE

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.

30 East 57th Street
New York City

SALES CONDUCTED BY

O. Bernet, H. H. Parke, A. N. Bade
and H. E. Russell, Jr.

1929

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Etchings & Engravings

THE PROPERTY OF PRIVATE COLLECTORS
IN ENGLAND AND AMERICA

Including Selections from the Collections of

DR. HENRY J. WOLF
NEW YORK CITY

&

MRS. FREDERICK LEWISOHN
NEW YORK CITY

SOLD BY ORDER OF
THE VARIOUS OWNERS

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.
New York
1929

Priced Catalogues

A PRICED COPY OF THIS CATALOGUE MAY BE OBTAINED FOR ONE DOLLAR FOR EACH SESSION OF THE SALE

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, Inc.

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SALES CONDUCTED BY

O. BERNET ✓ H. H. PARKE ✓ A. N. BADE
AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.

30 EAST 57TH STREET
NEW YORK CITY

TELEPHONE PLAZA 1270

CATALOGUES ON REQUEST

FIRST SESSION

Thursday, December 12, 1929 at 8:15 p.m.

Catalogue Numbers 1 to 184 Inclusive

STANLEY ANDERSON AND REGINALD GREEN

ENGLISH ETCHERS: CONTEMPORARY

1. *GOOSE FAIR, ALBI; YARMOUTH ROW*

Original drypoint and etching. Both signed proofs, limited. [Lot.]

ADOLPHE APPIAN

FRENCH ETCHER: 1819-1898

2. *UNE MARE; FISHERMEN'S HOUSES*

Original etchings. Framed. [Lot.]

JOHN TAYLOR ARMS

AMERICAN: CONTEMPORARY

3. *EGLISE ST. MICHEL, PONT L'EVEQUE*

Original etching. Signed proof. Fine impression.

4. *RODEZ*

Original etching. Signed proof. Fine impression.

5. *FROM THE PONTE VECCHIO*

Original etching and aquatint. Signed proof. Splendid impression.

FREDERICK AUSTIN

English Etcher; Contemporary

6. *WOODMAN RESTING; THE FLIGHT INTO EGYPT; THE TWO BRIDGES*

Original etchings. Signed proofs. All fine impressions. [Lot.]

ROBERT AUSTIN

English Etcher and Engraver: Contemporary

7. *SCYTHES*

Original etching. Proof signed in pencil and numbered. Edition limited to seventy-five impressions.

8. *THE PLOUGH*

Original etching. Signed proof. Limited. Splendid impression.

9. *THE BELL NO. 1*

Original etching. Signed proof. Fine impression on gray paper.

10. *THE BELL NO. 2*

Original etching. Signed proof.

11. *CAT AND MANDOLIN*

Original etching. Signed proof. With note in the artist's hand: *"2nd trial proof. 2 impressions"*. Beautiful impression on old paper.

12. *ALICE LUSH*

Original etching. Proof signed in pencil and marked *"4th State"*.

13. *DAISIES*

Original etching. Proof signed in pencil and numbered. Edition limited to seventy-five impressions.

14. *MENDICANTI*

Original etching. Signed proof. Fine impression.

15. *CATHEDRAL, PALMA*

Original etching. Signed proof. Fine impression.

FRANCESCO BARTOLOZZI

English: 1728-1813

16. *COUNTESS OF DERBY (NELLIE FARREN)*

Stipple engraving after the painting by Sir Thomas Lawrence. London, Published March 26th, 1803, by John P. Thompson. Impression in black. Small margin, mounted. Framed. (*Wolf*)

17. *MARY QUEEN OF SCOTTS AND JAMES I*

Line engraving after Zucchero. Proof before all letters. Wide margin. Framed. (*Wolf*)

18. *MISS WALLIS; MISS POTTS AS THAIS*

Stipple engravings. The first drawn and engraved by Bartolozzi is a scratched letter proof. The second after the painting by Reynolds, original impression. Both framed. [Lot.] (*Wolf*)

19. *LADY SMITH AND CHILDREN; HE SLEEPS; VENUS SURROUNDED BY CUPIDS*

Stipple engravings printed in brown. First after the painting by Reynolds, second after Tomkins, third after Cipriani. Fine original impressions, one cut down and mounted. Framed. [Lot.] (*Wolf*)

PIERRE ANTOINE BAUDOUIN

FRENCH: 1723-1769

20. *LE DANGER DU TETE-A-TETE*

Engraving by Simonet. After the design by Baudouin. Third State according to Lawrence and Dighton. Cut down and mounted. Framed. (*Lewisohn*)

FRANK W. BENSON

AMERICAN: CONTEMPORARY

21. *TWO DUCKS*

Original drypoint. Signed proof. Fine impression. Framed.

22. *MOONLIGHT*

Original etching. Paff No. 31. Edition limited to fifty signed proofs. This is No. 1.

23. *BLACK BREASTED PLOVER*

Original etching. Paff No. 71. Signed proof. Edition limited to fifty impressions.

24. *THE VISITOR*

Original etching. Paff No. 145. Signed proof. Fine impression.

25. *DUCKS IN THE RAIN*

Original drypoint. Paff No. 147. Signed proof. Fine impression.

26. *YELLOWLEGS, NO. 2*

Original etching. Paff No. 162. Published State. Signed proof. Edition limited to one hundred fifty impressions. Mounted.

27. *GROUSE ON A PINE BOUGH*

Original drypoint. Paff No. 176. Published State. Signed proof. Edition limited to one hundred fifty.

28. *FLOCK OF CANVASBACKS*

Original drypoint. Paff 236. Signed proof. Fine impression. Framed.

CHARLES CLEMENT BERVIC

FRENCH: 1756-1822

29. *EDUCATION OF ACHILLES; NASSUS CARRYING AWAY DEJANIRA*

Line engravings after Guido Reni. The first proof before all letters, the second, proof before title. Both fine impressions. Framed. [Lot.] (*Wolf*)

EDMUND BLAMPIED

ENGLISH: CONTEMPORARY

30. *FARM FIRE*

Original drypoint. Signed proof. Fine impression. Edition limited to one hundred proofs.

31. *HORSES EATING HAY*

Original drypoint. Signed proof. Fine impression.

32. *SICK MAN*

Original etching. Signed proof.

33. *SHORE HARVEST*

Original drypoint. Signed proof. Fine impression.

L. R. BRIGHTWELL AND WILLIAM KUHNERT

ENGLISH ETCHERS: CONTEMPORARY

34. *NOT INTERESTED; LION DRINKING*

Original etchings. Both signed proofs. [Lot.]

ARTHUR BRISCOE

ENGLISH: CONTEMPORARY

35. *THE MAIN TACK*

Original etching. Signed proof number 37. Edition limited to seventy-five impressions.

36. *THE TRAWLER*

Original etching. Signed proof. Edition limited to seventy-five impressions.

37. *THE GALE*

Original etching. Signed proof. Splendid impression. Edition limited to seventy-five impressions.

[See illustration]

38. *SECURING THE BOATS, LAT. 45 S.*

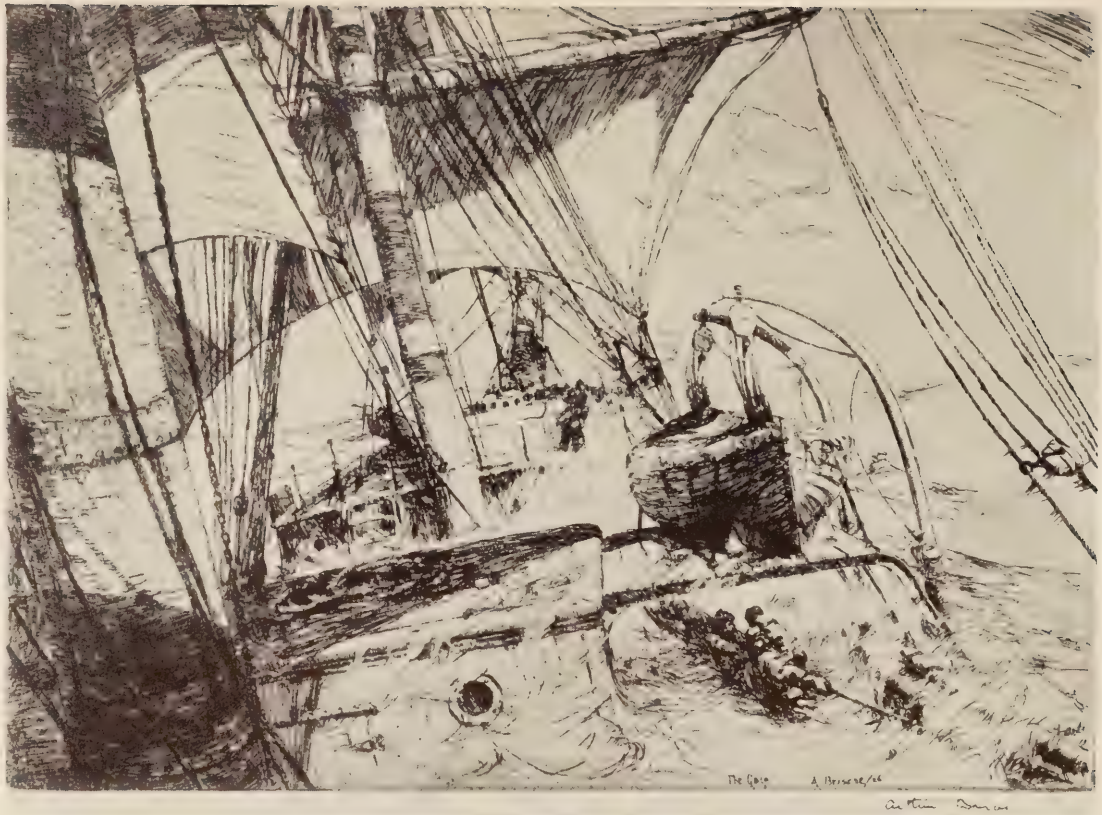
Original etching. Signed proof, number 44. Edition limited to seventy-five impressions.

39. *MAKING SAIL*

Original etching. Signed proof. Fine early impression. Edition limited to seventy-five impressions.

40. *IN THE TROPICS*

Original etching. Signed proof. Edition limited to seventy-five impressions.



[Number 37]

ARTHUR BRISCOE

ENGLISH: CONTEMPORARY

41. *TEN KNOTS*

Original etching. Signed proof. Fine impression. Edition limited to seventy-five impressions.

42. *CAULKING*

Original etching. Signed proof. Limited to seventy-five impressions.

43. *HEAVING THE LINE*

Original etching. Signed proof. Splendid impression. One of seventy-five printed.

[See illustration]

44. *THE SAME*

Another impression, equally as fine.

45. *"TEN KNOTS"*

Original etching. Signed proof. Fine impression on old paper. Edition limited to seventy-five proofs.

46. *THE GALE*

Original etching. Signed proof. Edition limited to seventy-five impressions.

GERALD L. BROCKHURST

ENGLISH ETCHER: CONTEMPORARY

47. *STUDY FOR A DECORATION*

Original etching. Signed proof. Edition limited.

48. *A BALLYNAKILL WOMAN*

Original etching. Signed proof. Good impression. Edition limited.

[Number 43]

FELIX BUHOT

FRENCH: 1847-1898

49. *LA PLACE PIGALLE EN 1878*

Original etching and aquatint. Bourcard No. 129. Good impression with wide margins. Signed with the red owl stamp. Framed. (*Wolf*)

50. *RAINY DAY; GIRL AND DONKEYS*

Original etchings. Proofs signed with the red owl stamp. The two in one frame. (*Wolf*)

51. *LA PLACE BREDA*

Original etching and aquatint. Published State. Good impression on heavy paper. Framed. (*Wolf*)

52. *ENVIRONS DE GRAVESEND*

Original etching and aquatint. Fifth State. Signed proof. Fine impression. Framed. (*Wolf*)

53. *GIRL ON A DONKEY*

Original etching and aquatint. Fine impression. Framed. (*Wolf*)

54. *COUNTRY NEIGHBORS*

Original etching and aquatint. Signed proof with the red owl stamp. Fine impression. Framed. (*Wolf*)

55. *FRONTISPIECE POUR L'ILLUSTRATION NOUVELLE 1877*

Original etching. Published State. Fine impression on Japan paper. Framed. (*Wolf*)

56. *THE CAB STAND*

Original etching. Published State. Impression on India paper. Framed. (*Wolf*)

57. *TAVERNE DU BAGNE*

Original etching. Bourcard No. 163. First State. Fine proof impression, signed by the artist, with the title and state noted on the margin in his hand. Slight tear on lower margin. Framed. (*Wolf*)

58. *CONVOI FUNEBRE AU BOULEVARD DE CLICHY*

Etching and aquatint. Bourcard No. 160. Fine impression in two tones of ink. Good margin. Framed. (*Wolf*)

GEORGE ELBERT BURR

American: Contemporary

59. *DRIFTING SAND; DESERT SENTINELS*

Original etchings. Signed proofs. Both limited editions and fine impressions. [Lot.]

SIR DAVID YOUNG CAMERON

Scotch Etcher: Contemporary

60. *ARRAN*

Original etching. Rinder No. 43. Impression from the "Portfolio".

61. *UNE COUR RUE DU PETIT SALUT, ROUEN*

Original etching. Rinder No. 233. Only State. Signed proof.

62. *THE LEA, NEAR RYEHOUSE*

Original etching. Rinder No. 334.

63. *ON THE LEA, NEAR WARE*

Original etching. Rinder No. 335. Nice impression on heavy paper.

64. *ALMSHOUSES*

Original eching. Rinder No. 339. Good impression.

SIR DAVID YOUNG CAMERON

Scotch Etcher: Contemporary

65. *ON THE WYE AT HADDON*

Original etching. Rinder No. 350. Only State. Proof on Japan paper.

66. *THE CLOCK TOWER, AMBOISE*

Original etching. Rinder No. 352. Second State.

67. *THE CLOCK TOWER, AMBOISE*

Original etching. Rinder No. 352. Second State. Good impression.

68. *THE EGYPTIAN MIRROR*

Original etching. Rinder No. 408. Second State. Signed proof on thin paper.

69. *A CAT OF BUBASTIS*

Original drypoint. Rinder No. 426. Fifth State. Signed proof.

70. *CARSELANDS*

Original etching. Rinder No. 450. Signed proof.

71. *KINCARDINE*

Original drypoint. Rinder No. 454. Signed proof. Mounted.

72. *GLEN STRAE*

Original etching. Subsequent to Rinder. Signed proof. Beautiful impression on old paper.

[See illustration]

[Number 72]

73. *THE ETCHINGS OF D. Y. CAMERON*

By Arthur M. Hind. Numerous reproductions. Folio, cloth, calf back, gilt top, uncut. London: Halton and Truscott Smith, 1924

Edition limited to 200 copies.

FRANCOIS CHEREAU

French: 1688-1729

74. *CARDINAL DE POLIGNAC*

Engraved portrait after H. Rigaud. Fine impression, cut down and mounted. Framed. (*Wolf*)

GEORGE CLINT and JOHN FABER, Jr.

English Mezzotint Engravers

75. *SIR EYRE COOTE; MARY LILLIAS SCOTT*

Mezzotints after the paintings by M. A. Shee and A. Ramsey. The first, proof before title. Framed. [Lot.]

CORNELIUS CORT

Dutch Engraver: 1536-1578

76. *TANTALUS; PROMETHEUS*

Line engravings. Fine early impressions. [Lot.]

C. DEVERUE

French: XIX Century

77. *PORTRAIT OF LISTZ*

Original lithograph. Published by C. Motte, Paris, 1832. Slightly foxed. Framed. (*Wolf*)

PIERRE DREVET

French: 1697-1739

78. *CARDINAL DUBOIS*

Line engraving after the painting by H. Rigaud. Fine impression with good margin. Framed. (*Wolf*)

PAUL DRURY

English Etcher: Contemporary

79. *MAN WITH A PEN*

Original etching. Signed proof.

80. *A MAN OF FIFTY*

Original etching. Signed proof.

81. *FIRST ITALIAN HEAD*

Original etching. Signed proof.

82. *PORTRAIT OF AN ACTOR*

Original etching. Signed proof.

83. *A MAN OF FIFTY*

Original etching. Signed proof.

84. *THE STEEPLEJACK*

Original etching. Signed proof.

ALBRECHT DURER

GERMAN: 1471-1528

85. *MELANCHOLIA; KNIGHT, DEATH, AND THE DEVIL*

Etched reproductions published in the portfolio. [Lot.]

86. *A KNIGHT AND LADY; ST. ANTHONY AND ST. PAUL*

The first, original etching, Bartch No. 82. Second original woodcut, Bartch No. 107. Both original impressions, cut down and mounted. Framed. [Lot.] (*Wolf*)

RICHARD EARLOM

ENGLISH: 1743-1822

87. *ALOPE*

Stipple engraving after the painting by George Romney. Published August 1, 1787. Fine open letter proof. Framed. (*Wolf*)

KERR EBY

AMERICAN: CONTEMPORARY

88. *THE CARAVAN*

Original drypoint. Signed proof on old paper. Splendid impression.

89. *CORNWALL*

Original etching. Signed proof. Fine impression.

90. *CORNWALL*

Original etching. Signed proof, framed. (*Wolf*)

91. *THE WHALE'S BACK*

Original etching. Signed proof. Fine impression.

GERARD EDELINCK

FRENCH: 1640-1707

92. *PHILIPPE DE CHAMPAIGNE*

Engraved portrait after the original by the subject himself. First State. Fine impression. Framed. (*Wolf*)

S. ARLENT-EDWARDS

AMERICAN MEZZOTINT ENGRAVER: CONTEMPORARY

93. *ANNE OF CLEVES*

Mezzotint printed in colors, after the painting by Hans Holbein. Signed proof. Fine impression.

94. *LADY MULGRAVE*

Mezzotint printed in colors after the painting by Gainsborough. Proof, unsigned. Framed. (*Wolf*)

95. *ALEXANDER HAMILTON*

Mezzotint after the painting by John Trumbull. Executed for the Society of Iconophiles.

96. *LAFAYETTE*

Mezzotint printed in colors. Signed proof. Only fifty printed.

97. *IZAAK WALTON*

Mezzotint printed in colors. After the painting by Innskipp. Signed proof. Only ten impressions made.

98. *LADY LAVINIA SPENCER*

Mezzotint printed in colors. After the painting by Gainsborough. Signed proof.

S. ARLENT-EDWARDS

American Mezzotint Engraver: Contemporary

99. *LADY MULGRAVE*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof.

100. *LADY HAMILTON*

Mezzotint printed in colors. After the painting by Sir Joshua Reynolds. Signed proof.

101. *MIRANDA*

Mezzotint printed in colors. After the painting by John Hoppner. Signed proof.

102. *JULIA MACDONALD*

Mezzotint printed in colors. After the painting by Sir Thomas Lawrence. Signed proof.

103. *LE DAUPHIN*

Mezzotint printed in colors. After the painting by Vigée le Brun. Signed proof.

104. *AUGUSTA SOPHIA (DAUGHTER OF GEORGE III)*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof.

105. *MRS. ROBINSON (PERDITA)*

Mezzotint printed in colors. After the painting by George Romney. Signed proof. Fine impression.

106. *MRS. WELLS*

Mezzotint printed in colors. After the painting by George Romney. Signed proof.

107. *FRANCOIS II*

Mezzotint printed in colors. After the painting by Clouet. Signed proof.

108. *MADONNA*

Mezzotint printed in colors. After Perugino. Signed proof.

109. *THE COUNTESS POTOCKA*

Mezzotint printed in colors, after the painting by Le Brun. Trial proof impression with note in the engraver's hand: *"The only proof printed like this"*.

110. *THE DUTCH BOY (AFTER CUYP)*

Mezzotint printed in colors. After the painting by Cuyp. Signed proof. Fine impression.

111. *BIANCA MARIA SFORZA*

Mezzotint printed in colors. After the painting by Ambrogia de Predis. Signed proof. Fine impression.

112. *THE LUTE PLAYER*

Mezzotint printed in colors. After the painting by Franz Hals. Signed proof.

113. *THE DUCHESS OF RUTLAND*

Mezzotint printed in colors. After the painting by Sir Joshua Reynolds. Signed proof. Fine impression.

S. ARLENT-EDWARDS

American Mezzotint Engraver: Contemporary

114. *LADY SOPHIA MUSTERS*

Mezzotint printed in colors. After the painting by Sir Joshua Reynolds. Signed proof. Fine impression.

115. *MRS. ROBINSON—"PERDITA"*

Mezzotint printed in colors. After the painting by Sir Joshua Reynolds. Signed proof. Brilliant impression.

116. *MRS. JOHN DOUGLAS*

Mezzotint printed in colors. After the painting by Sir Joshua Reynolds. Signed proof. Brilliant impression.

117. *MRS. BENWELL*

Mezzotint printed in colors. After the painting by John Hoppner. Signed proof. Fine impression.

118. *MRS. RICHARD BRINSLEY SHERIDAN*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof.

119. *INNOCENCE*

Mezzotint printed in colors. After the painting by Greuze. Signed proof. Fine impression.

120. *MADAME RECAMIER*

Mezzotint printed in colors. After the painting by Gerard. Signed proof. Fine impression.

121. *LUCREZIA TORNABUONI*

Mezzotint printed in colors. After the painting by Botticelli. Signed proof. Brilliant impression.

122. *MADAME VIGEE LE BRUN AND HER DAUGHTER*

Mezzotint printed in colors. After the painting by Madame Le Brun. Signed proof. Brilliant impression in oval after the plate was reduced.

123. *MAGDALENE*

Mezzotint printed in colors. After the painting by Ghirlandaio. Signed proof. Brilliant impression.

124. *THE FORTUNE TELLER*

Mezzotint printed in colors. After the painting by the Rev. Wm. A. Peters. Signed proof. Fine impression.

125. *MRS. LOWNDES-STONE NORTON*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof.

126. *DETAIL FROM "THE CORONATION OF THE VIRGIN" BY BOTTICELLI*

Mezzotint printed in colors. After the painting by Botticelli. Signed proof. Fine impression.

127. *GEN. NATHANIEL GREENE*

Mezzotint printed in colors. After the painting by Charles Wilson Peale. Signed proof. Fine impression. Limited to fifty copies.

S. ARLENT-EDWARDS

American Mezzotint Engraver: Contemporary

128. *WASHINGTON*

Mezzotint printed in colors. After the painting by Gilbert Stuart. Signed proof. Fine impression. Together with an impression from the cancelled plate. [Lot.]

129. *LADY HALLETT*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof. Fine impression.

130. *LADY SHEFFIELD*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof. Fine impression.

131. *THE LESSON IN LOVE*

Mezzotint printed in colors. After the painting by Watteau. Signed proof. Fine impression.

132. *SYMPATHY*

Mezzotint printed in colors. After the painting by Greuze. Signed proof. Fine impression.

133. *LADY COMPTON*

Mezzotint printed in colors. After the painting by Sir Joshua Reynolds. Signed proof. Brilliant impression.

134. *LA BELLE FERRONNIERE*

Mezzotint printed in colors. After the painting by Leonardo da Vinci. Signed proof. Fine brilliant impression.

135. *MONA LISA*

Mezzotint printed in colors. After the painting by Leonardo da Vinci. Signed proof. Fine impression. Paper slightly spotted.

136. *THE DUCHESS OF DEVONSHIRE*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof. Fine impression.

137. *LADY HAMILTON AS "BACCHANTE"*

Mezzotint printed in colors. After the painting by George Romney. Signed proof. Brilliant impression.

138. *WILLIAM, PRINCE OF ORANGE*

Mezzotint printed in colors. After the painting by Van Dyck. Signed proof. Fine impression in brilliant color.

139. *INNOCENCE (THE GARDEN PARTY)*

Mezzotint printed in colors. After the painting by Nicholas Lancret. Signed proof. Fine brilliant impression.

140. *THE MUSIC LESSON*

Mezzotint printed in colors. After the painting by Nicholas Lancret. Signed proof. Fine brilliant impression.

141. *THE SLEEPING SHEPHERDESS*

Mezzotint printed in colors. After the painting by Boucher. Signed proof. Fine impression.

142. *THE BLUE BOY (JONATHAN BUTTALL)*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof. Splendid impression.

S. ARLENT-EDWARDS

American Mezzotint Engraver: Contemporary

143. *THE PINK BOY (MASTER NICHOLLS)*

Mezzotint printed in colors. After the painting by Thomas Gainsborough. Signed proof. Fine impression.

Because of an accident to the plate less than one hundred proofs were made.

144. *MADONNA AFTER BOTTICELLI*

Mezzotint printed in colors. After the famous painting, "Virgin and Child" by Botticelli, in the National Gallery, London. A magnificent signed proof impression. The edition was limited to one hundred seventy-five copies and the plate destroyed.

Extremely rare. This print is considered the finest example of Edwards' work and is undoubtedly the finest specimen of modern mezzotint engraving in color.

[See illustration]

145. *PORTRAIT OF S. ARLENT EDWARDS*

Mezzotint printed in colors. After the painting by C. F. Naegele. Scratched letter proof. Fine impression.

146. *A COLLECTION OF IMPRESSIONS FROM DEFACED PLATES*

Thirty-three prints made from the plates after the cancellation marks were made on them. [Lot.]

[Number 144]

HENRI FANTIN-LATOUR

French: 1849-1904

147. *FEMME NUE*

Original lithograph. Beautiful impression on India paper. From the Bourdeley Collection.

HEDLEY FITTON

English Etcher: Contemporary

148. *THE CATHEDRAL, STRASBOURG*

Original etching. Trial proof, signed.

149. *GATEWAY, GLASGOW UNIVERSITY*

Original etching. Signed proof on Japan paper.

JEAN LOUIS FORAIN

French: Contemporary

150. *WOMAN SEATED WITH HER HEAD RESTING ON HER HAND*

Original lithograph printed in red and black.

151. *UN FRICTION AU GANT DE CRIN*

Original lithograph printed in red. Signed proof.

EMIL FUCHS

American Artist

152. *BEFORE THE MIRROR*

Original etching. Signed proof. Beautiful impression.

JOSEPH GRAY

SCOTCH: CONTEMPORARY

153. *EDINBURGH*

Original drypoint. Signed proof. Limited edition.

154. *A MEDITERRANEAN PORT*

Original etching. Signed proof, numbered "XXIII". Fine impression.

155. *MARSEILLES*

Original drypoint. Signed proof, numbered "XXXI". Fine impression.

156. *OFF USHANT*

Original drypoint. Signed proof, numbered "VI". Fine impression.

157. *CAPE ST. VINCENT*

Original drypoint. Signed proof, numbered "XXXVII".

158. *WHITE HORSE CLOSE, EDINBURGH*

Original drypoint. Signed proof, numbered "LXXIII".

159. *CAPE HORN*

Original drypoint. Signed proof, numbered "VI".

160. *THE PASS*

Original drypoint. Signed proof, numbered "XL".

JOSEPH GRAY

SCOTCH: CONTEMPORARY

161. *EVENING, MARTIGUES*

Original drypoint. Signed proof, numbered "XLIX".

162. *HIGH STREET, EDINBURGH*

Original drypoint. Signed proof, numbered "XXXV". Splendid impression.

163. *OFF VOLENDAM*

Original drypoint. Signed proof, numbered "LVIII".

164. *THE BAY OF BISCAY*

Original etching. Signed proof, numbered "XXII". Rich impression.

165. *THE HARBOUR*

Original drypoint. Signed proof. Rich impression.

166. *BADENOCH*

Original drypoint. Signed proof, numbered "XXXV". Beautiful impression.

167. *IN THE BAY*

Original drypoint. Signed proof, numbered "XLVI". Impression on thin paper.

168. *EAST COAST, RAIN*

Original drypoint. Signed proof. Fine impression.

169. *STORM ABATING*

Original drypoint. Signed proof. Fine impression.

170. *THE BROOK*

Original drypoint. Signed proof. Fine impression.

171. *NEAR ROTTERDAM*

Original drypoint. Signed proof.

172. *OFF VOLENDAM*

Original drypoint. Signed proof. Fine impression. Limited.

FREDERICK L. GRIGGS

English Etcher: Contemporary

173. *MAUR'S FARM*

Original etching. Signed proof. Second State, on old paper. Fine impression and extremely rare.

SIR FRANCIS SEYMOUR HADEN

English: 1818-1910

174. *KENSINGTON GARDENS* (The Small Plate)

Original etching. Harrington No. 12. Third State. Good impression.

175. *BATTERSEA REACH*

Original etching. Harrington No. 52. Second State. Fine impression. Framed. (*Wolf*)

176. *A BRIG AT ANCHOR*

Original etching. Harrington No. 147. Published State.

WILLIAM LEE HANKEY

English: Contemporary

177. *TWO SISTERS*

Original drypoint. Signed proof. Good impression.

WM. LEE HANKEY and T. MACKENZIE

English Etcher: Contemporary

178. *THE CLOAK; REFLECTION*

Original drypoints. Both signed proofs and limited. [Lot.]

MARTIN HARDIE

English Etcher: Contemporary

179. *A DUTCH WATERWAY*

Original drypoint. Signed proof. Beautiful impression.

ERNEST HASKELL

American: Contemporary

180. *HILL STUDY*

Original etching. Signed proof.

181. *GEN. SHERMAN, THE GIANT SEQUOIA*

Original etching. Signed proof. Fine impression. Framed.

CHILDE HASSAM

AMERICAN: CONTEMPORARY

182. *CHURCH AT OLD LYME*

Original etching. Signed proof, selected by the artist himself, with a note in his hand on the margin.

183. *THE WAYSIDE INN OAKS IN SPRING*

Original etching. Signed proof. Fine impression.

184. *HOUSE ON THE MAIN STREET, EASTHAMPTON*

Original etching. Hassam catalogue No. 213. Signed proof. Fine impression.

[END OF FIRST SESSION]

SECOND AND LAST SESSION

Friday, December 13, 1929 at 8:15 p.m.

Catalogue Numbers 185 to 375 Inclusive

ARTHUR WILLIAM HEINTZELMAN

American: Contemporary

185. *SUR LA PLACE DU MARCHE, ST. VALERY*

Original drypoint. Signed proof. Fine impression. Limited.

186. *BIBI MALCOLM*

Original etching. Signed proof.

187. *PATRIARCH*

Original etching. Signed proof. Fine impression. Framed. (*Wolf*)

188. *LE CHEVRIER*

Original drypoint. Signed proof. Edition limited to eighty impressions.

189. *TWO PORTRAIT STUDIES OF OLD MEN*

Original etchings. Signed proofs. [Lot.]

WILL HENDERSON

English Mezzotint Engraver: Contemporary

190. *MRS. URQUHART*

Mezzotint printed in colors, after the painting by Raeburn. Signed proof. Framed.

EUGENE HIGGINS

American: Contemporary

191. *TRANSFERRING THE PUP*

Original etching. Signed proof. Framed.

192. *A BIT OF AN OLD FARM*

Original etching. Signed proof.

EDWARD HOOPER and SEYMOUR HADEN

American and English Etchers

193. *NIGHT IN THE PARK; COW AND ROCKS; THAMES DITTON WITH A SAIL*

Original etchings. First two signed proofs. [Lot.]

EARL HORTER

American: Contemporary

194. *ROOF TREE INN*

Original etching. Signed proof. Fine impression.

E. BOUVERIE HOYTON

English Etcher: Contemporary

195. *MORGANHAYES*

Original etching. Signed proof.

196. *ST. HUBERT'S CHAPEL*

Original etching. Signed proof.

197. *PLOVERS BARROW*

Original etching. Signed proof.

198. *BOSCO SACIO*

Original etching. Signed proof.

199. *THE CARDINAL*

Original etching. Signed proof. Fine impression.

CHARLES JACQUE

French: 1813-1894

200. *PEASANTS RESTING*

Original drawing in red crayon and ink. Signed. Mounted with an autograph letter signed by Jacque, and an India proof etching entitled "Les Printemps". Gilt frame. (*Wolf*)

CHARLES JACQUE and C. PISSARRO

French Etchers

201. *CATTLE; LANDSCAPE*

Original etchings, the second a signed proof. Framed. [Lot.]

JAMES S. KING

Mezzotint Engraver: Contemporary

202. *THE STRAWBERRY GIRL*

Mezzotint printed in colors. After the painting by Reynolds. Signed artist's proof. Framed.

TROY KINNEY

American Etcher: Contemporary

203. *APRIL*

Original etching. Signed proof. Mounted.

204. *PASTORA IMPERIA; VERA FOKINA AS SALOME; FANTAISIE ORIENTALE*

Two original drypoints, one lithograph. Signed proofs. [Lot.]

TROY KINNEY and PAUL HELLEU

American and French Etchers

205. *ARCADIA; TWO WOMEN'S HEADS*

Original etchings. First signed proof, second printed in colors. [Lot.]

WILLIAM KUHNERT

English Etcher: Contemporary

206. *LION; LIONESS AND CUBS*

Etching and drypoint. Signed proofs. [Lot.]

MAXIME LALANNE

French Etcher: 1827-1886

207. *THE CANAL; NEUILLY*

Original etchings. Framed. [Lot.]

WILLIAM AUERBACH LEVY

American: Contemporary

208. *THE EMIGRANT*

Original etching. Signed proof. Splendid impression. Framed, with an impression from the cancelled plate on the back.

209. *THE EMIGRANT*

Original etching. Signed proof.

210. *CABBY*

Original etching. Signed proof. Fine impression on Japan paper.

ALPHONSE LEGROS

French: 1837-1911

211. *WOODY LANDSCAPE*

Original etching. Signed proof.

212. *PAYSANES DE BOULOGNE*

Original etching. Fine impression.

213. *PORTRAIT OF A MAN*

Original etching. Signed proof. Fine early impression.

214. *PEASANTS IN CHURCH*

Original etching.

215. *HEAD OF A WOMAN*

Original lithograph. Signed and dated in the plate, 1895.

E. S. LUMSDEN

216. *THE ART OF ETCHING*

Numerous illustrations. 8vo, cloth. London, 1925

DONALD SHAW MacLAUGHLAN

American Etcher: Contemporary

217. *PONTE VECCHIO*

Original etching. Signed proof on old paper.

W. DOUGLAS MACLEOD and WILLIAM WALCOT

Scotch and English Etchers: Contemporary

218. *TUSCANY; YORK MINSTER*

Original etchings. Signed proofs. [Lot.]

JAMES McBEY

Scotch Etcher: Contemporary

219. *"1588"*

Original etching. Hardie No. 123. First Published State. Signed proof, numbered "XXVII". Fine impression on old paper.

220. *THE SUSSEX*

Original drypoint. Hardie No. 171. Signed proof, marked "V". Fine impression.

[See illustration]

221. *THE ADVANCE ON JERUSALEM—WADI ALI*

Original etching. Hardie No. 198. Published State. Signed proof. Numbered "A8".

[Number 220]

JAMES McBEY

SCOTCH ETCHER: CONTEMPORARY

222. *THE DEAD SEA*

Original drypoint. Hardie No. 206. Published State. Signed proof. Edition limited to seventy-seven impressions.

223. *ZERO*

Original drypoint. Hardie No. 291. Published state. Signed proof, numbered "XXII". Edition of seventy-six impressions.

224. *JAMES McBEY: ETCHINGS AND DRY-POINTS FROM 1902 TO 1924*

A Catalogue by Martin Hardie. With 223 reproductions and an original signed proof etching. 4to, cloth suede back, gilt top.

London: P. & D. Colnaghi, 1925

Edition limited to five hundred copies.

JOHN MARIN

AMERICAN: CONTEMPORARY

225. *ST. OUEN, ROUEN*

Original etching. Signed proof. Fine impression. Framed.

WILLIAM E. MARSHALL

AMERICAN: XIX CENTURY

226. *PORTRAIT OF WASHINGTON*

Engraved after the Athenaeum painting by Gilbert Stuart. Fine proof impression. Framed. (*Wolf*)

ANTOINE MASSON

FRENCH: 1636-1700

227. *GUILLAUME DE BRISACIER*

Engraved portrait after Mignard. Good impression, trimmed to the plate mark. Framed. (*Wolf*)

CHARLES MERYON

FRENCH: 1821-1868

228. *SAN FRANCISCO*

Original etching. Delteil No. 73. Fourth State. Fine proof on India paper. Framed. (*Wolf*)

229. *LA RUE DES TOILES, BOURGES; PASSERELLE DU PONT AU CHANGE*

Original etchings. Both Published States. Framed. [Lot.] (*Wolf*)

230. *THE ETCHINGS OF CHARLES MERYON*

By Campbell Dodgson. Numerous reproductions. 4to, boards, vellum back. London, 1921

MISCELLANEOUS

231. *ARCHWAY; SEVENTEENTH CENTURY SOLDIER; CLASSIC LANDSCAPE*

Etchings by Bicknell, Geyn, and one unknown. Framed. [Lot.]

JEAN MICHEL MOREAU Le Jeune

French: 1741-1814

232. *LA PARTIE DE WISCH*

Engraved by J. Dambrun. After the design by Moreau le Jeune. Fourth State according to Lawrence and Dighton. Nice impression. Mounted and framed. (*Lewisohn*)

233. *LA PETITE TOILETTE*

Engraved by P. A. Martini. After the design by Moreau le Jeune. Fourth State according to Lawrence and Dighton. Good impression. Mounted and framed. (*Lewisohn*)

234. *OUI OU NON*

Engraving by N. Thomas. After the design by Moreau Le Jeune. Third State according to Lawrence and Dighton. Very good impression. Mounted and framed. (*Lewisohn*)

235. *LE VRAI BONHEUR*

Engraving by Simonet. After the design by Moreau le Jeune. Third State according to Lawrence and Dighton. Very nice impression, but slightly foxed. Mounted and framed. (*Lewisohn*)

236. *LE RENDEZ-VOUS POUR MARLY*

Engraving by Carl Guttenberg. After the design by Moreau le Jeune. Third State according to Lawrence and Dighton. Nice impression. Mounted and framed. (*Lewisohn*)

GEORGE MORLAND

English: 1763-1804

237. *SPORTSMAN REFRESHING*

Colored aquatint engraved by S. Alken. Reproduction. Mounted. Framed with black glass mat. (*Wolf*)

CHARLES O. MURRAY AND JOHN FULLWOOD

English Etchers: Contemporary

238. *LUMBURGH ON THE LAHN; THE HEAD OF THE LOCH*

Original etchings. Signed proofs. [Lot.]

B. F. O. NORDFELDT

American Etcher: Contemporary

239. *LOWER NEW YORK FROM MORRIS SHIP CANAL*

Original etching. Signed proof. Fine impression. Framed.

NORDFELDT AND MEYEROWITZ

240. *NATIONAL MUSEUM; AMERICAN VENICE*

Original etchings. Both signed proofs, the latter framed. [Lot.]

OLD MASTERS

241. *ALLEGORICAL AND RELIGIOUS SUBJECTS*

Adam and Eve, engraved by Aldegraver; Woman and Donkey, engraved by Aldegraver; Venus Over the World, engraved by Altdorfer; The Holy Magdelline, engraved by Lucas van Leyden. All framed. [Lot.] (*Wolf*)

JOSEPH PENNELL

American Etcher: 1858-1926

242. *PANAMA*

Original lithograph. Signed proof.

243. *THE CAPITOL STEPS*

Original lithograph. Signed proof. Small hole in the upper corner.

244. *THE INDIAN PALACE*

Original lithograph.

245. *SEVEN PLATES FROM THE "LONDON SET"*

Reproductions after the original drawings by Pennell.

246. *ST. MARTIN'S BRIDGE, TOLEDO*

Original etching. Wuerth No. 312. Impression from "The Studio".

247. *ST. MARTIN'S BRIDGE, TOLEDO*

Original etching. Wuerth No. 312. Signed proof.

248. *GUILDHALL*

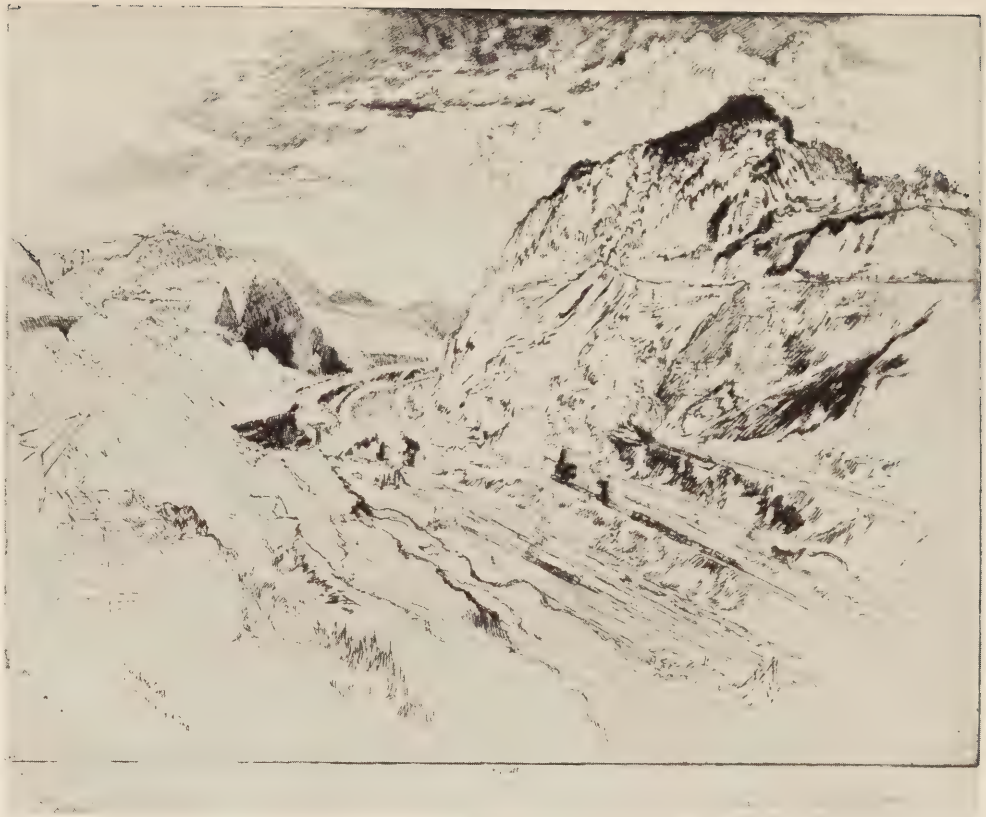
Original etching. Wuerth No. 357. Signed proof on old paper.

249. *CRANES, BESSEMER*

Original etching. Wuerth No. 522. Signed proof. Fine impression. There were probably only fifty proofs of this plate.

250. *MOND GAS, DUDLEYPORT*

Original etching. Wuerth No. 539. Signed proof. Impression on old paper.



[Number 252]

JOSEPH PENNELL

American Etcher: 1858-1926

251. *STOCK YARDS, CHICAGO*

Original etching. Wuerth No. 594. Signed proof. Fine impression on old paper.

252. *CULEBRA CUT*

Original etching. Wuerth No. 628. Signed Trial Proof printed by Platt, New York. Splendid impression on old paper.

[See illustration, preceding page]

253. *NEW YORK FROM BROOKLYN*

Original etching. Wuerth No. 671. Signed proof. Impression on old paper.

PERSIAN: EIGHTEENTH CENTURY

254. *THREE SCENES FROM "THE DIVAN OF NISHAT"*

Illuminated miniature drawings. Beautifully executed in delicate shades.

GIOVANNI B. PIRANESI

Italian: 1720-1778

255. *VEDUTA INTERNA DELLA BASILICA; AVANZI DEL TEATRO DI MARCELLA*

Two etchings from the famous series, "Views of Rome". [Lot.]

REMBRANDT VAN RIJN

Dutch: 1606-1669

256. *BEGGARS AT THE DOOR OF A HOUSE*

Etched copy after the original by Rembrandt. Mounted and repaired.

257. *PETER AND JOHN HEALING THE CRIPPLE AT THE GATE OF THE TEMPLE*

Original etching. Hind No. 301. Fourth State. Nice impression with margins. Framed. (*Wolf*)

DAVID ROBERTSON

English Etcher: Contemporary

258. *THE SALUTE, VENICE; VENETIAN ARMADA*

Original etchings. Signed proofs, limited. [Lot.]

DAVID AND PERCY ROBERTSON

English Etchers: Contemporary

259. *THE LAGOON, VENICE; PICCADILLY*

The first an original drypoint, the second soft ground etching. Both signed proofs. [Lot.]

LOUIS C. ROSENBERG

American Etcher: Contemporary

260. *NURNBERG MARKET PLACE; DINKELSBUHL HOUSES*

Original etchings. Signed proofs. Beautiful impressions. [Lot.]

261. *GATEWAY, ST. MALO*

Original etching. Signed proof. Fine impression. Framed.

262. *GRAND CANAL, VENICE*

Original etching. Signed proof. Fine impression.

263. *LA RUE MIRABEAU, BOURGES*

Original etching. Signed proof. Fine impression.

LOUIS C. ROSENBERG

American Etcher: Contemporary

264. *THE GATE OF JUSTICE, ALHAMBRA*

Original etching. Signed proof. Fine impression.

265. *PONTE FABRICIO*

Original etching. Signed proof. Fine impression.

266. *LOGGIA OF THE DOGE'S PALACE*

Original etching. Signed proof. Fine impression.

267. *GRAND MOSQUE*

Original drypoint. Signed proof. Fine impression.

268. *VIA DEL PIANTO*

Original drypoint. Signed proof. Fine impression.

269. *ROMAN GATEWAY*

Original etching. Signed proof. Fine impression.

ERNEST ROTH and EUGENE BEJOT

American and French Etchers: Contemporary

270. *HONFLEUR; LES QUAIS FLEURS, PARIS*

Original etchings. Signed proofs. [Lot.]

HENRY RUSHBURY

English Etcher: Contemporary

271. *MINCHINHAMPTON CHURCH, GLOUCESTERSHIRE*

Original drypoint. Signed proof. Japan paper.

272. *CHATEAU GAILLARD*

Original drypoint. Wright No. 37. Third State. Signed proof. Limited to fifty impressions.

273. *ST. OLAVES*

Original drypoint. Signed proof. One of ninety impressions.

274. *ST. GERVAIS, PARIS*

Original drypoint. Signed proof. Fine impression. Edition limited to ninety proofs.

K. O. SCHOENBERGER

Etcher: Contemporary

275. *RUNAWAY HORSE*

Original drypoint. Signed proof. Mounted.

WILLIAM SHARP

English: XVIII Century

276. *JOHN HUNTER*

Engraved portrait after the painting by Sir Joshua Reynolds. London, Published 1st Jany. 1788. Margin slightly foxed. Framed. (*Wolf*)

SIR FRANK SHORT AND S. LANGDALE

ENGLISH ETCHERS: CONTEMPORARY

277. *COMPIEGNE; RECLINING MODEL*

First an etching after de Windt; second, original etching. [Lot.]

JOSEPH SIMPSON

ENGLISH ETCHER: CONTEMPORARY

278. *THE MODEL'S TOILET*

Original etching. Signed proof. Edition limited to seventy-five impressions.

279. *THE SPORTSMAN; ROZINKA*

Original etchings. Signed proofs. Each limited to seventy-five impressions. [Lot.]

J. ANDRE SMITH AND A. A. DELAUNEY

AMERICAN AND FRENCH ETCHERS

280. *A SHELTERED FARM, NORMANDY; LANDSCAPE*

Original etchings. First, signed proof, the second India paper proof. Framed. [Lot.]

STIPPLE PORTRAITS

281. *JANE BOWDLER; MRS. FITZGERALD; JANE SHORE*

The first engraved by Meadows after Lawrence, the second engraved by Lewis after Lawrence, the third engraved by Harding. All framed. [Lot.] (*Wolf*)

DWIGHT C. STURGES

American Etcher: Contemporary

282. *COLLEGE DAYS; KNITTING LESSON*

Original etchings. Signed proofs. [Lot.]

GRAHAM SUTHERLAND

English Etcher: Contemporary

283. *CUDHAM KENT; THE MEADOW CHAPEL; HANGER HILL*

Original etchings. Signed proofs. All fine impressions. [Lot.]

P. W. TOMKINS

English: 1759-1840

284. *MRS. SIDDONS; MISS FARREN*

Stipple engravings after drawings by John Downman. Original impressions, both trimmed to the plate mark. Framed. [Lot.] (*Wolf*)

VAN DER TANZ

Dutch Etcher: Contemporary

285. *BRUSSELS*

Original etching. Signed proof.

CORNELIUS VISSCHER

Dutch: XVII Century

286. *TRAVELING MUSICIANS; THE RAT CATCHER*

Engravings after the paintings by A. Van Ostade and De Wit. Fine impressions. Small margins. Framed. [Lot.] (*Wolf*)

WILLIAM WALKER

SCOTCH ENGRAVER: 1793-1867

287. *SIR HENRY RAEBURN*

Portrait engraved after the painting by the same artist. Published January 1, 1826. Fine proof before all letters, with fair margin. Framed. (*Wolf*)

288. *THE SAME*

Open letter proof with full margin. Framed. (*Wolf*)

WILLIAM WARD

ENGLISH: 1766-1826

289. *MORNING, OR THOUGHTS ON AMUSEMENT FOR THE EVENING*

Stipple engraving printed in brown after George Moreland. Original impression. Cut down. Framed. (*Wolf*)

JAMES AND WILLIAM WARD

ENGLISH: XIX CENTURY

290. *WM. HENRY WEST BETTY; MRS. POPE AS JULIET*

Mezzotint portraits. The first engraved by James Ward after Northcote, fine open letter proof. Second engraved by William Ward after Shee, fine scratch letter proof. Framed. [Lot.] (*Wolf*)

JAMES WATSON

ENGLISH: 1740-1790

291. *MRS. ABINGTON*

Mezzotint engraved by James Watson after the painting by Sir Joshua Reynolds. J. C. Smith No. 1. Fine proof before letters. With half-inch margin all around. Paper thin in spots and strengthened at the edges.

LEVON WEST

AMERICAN: CONTEMPORARY

292. *ENGLISH BAY*

Original drypoint. Signed trial proof. Fine impression.

293. *PACK HORSES*

Original drypoint. Signed proof. Fine impression. Edition limited to one hundred impressions.

294. *SNOW-SWEPT*

Original drypoint. Signed proof. Fine impression. Edition limited to one hundred impressions.

SIR DAVID WILKE AND EILEEN A. SOPER

295. *THE SEDAN CHAIR; MARBLES*

Original etchings. The second is a signed proof. [Lot.]

CHARLES WILKIN

ENGLISH: 1750-1815

296. *MRS. PARKINS*

Stipple engraving after the painting by John Hoppner. Published June 20, 1795. Fine impression, with good margin showing the plate mark. Framed. (*Wolf*)

J. W. WINKLER AND S. LIPINSKY

ETCHERS: CONTEMPORARY

297. *LA MAISON DE SAINTS, ROUEN;*
ITALIAN PEASANT HEAD

Original etchings. Both signed proofs. [Lot.]

JAMES ABBOTT McNEILL WHISTLER

AMERICAN: 1834-1903

298. *LA MERE GERARD*

Original etching. Kennedy No. 11. Fourth State. Impression on brown laid paper.

299. *FUMETTE*

Original etching. Kennedy No. 13. Fourth State. Nice impression on thin paper.

300. *EN PLEIN SOLEIL*

Original etching. Kennedy No. 15. Second State. Nice impression.

301. *LA VIEILLE AUX LOQUES*

Original etching. Kennedy No. 21. Third State. Very good impression.

302. *TITLE TO THE FRENCH SET*

Original etching. Kennedy No. 25. Fine early impression. One of the few on mounted China paper.

VERY RARE.

303. *ANNIE SEATED*

Original etching. Kennedy No. 30. Second State. Impression on thin Japan paper. Mounted. Framed.

304. *THE MUSIC ROOM*

Original etching. Kennedy No. 33. Second State. Fine impression on old paper.

305. *THE MUSIC ROOM*

Original etching. Kennedy No. 33. Second State. Nice impression on paper with watermark "1840".

306. *LANDSCAPE WITH HORSES*

Original etching. Kennedy No. 36. Second State. Good impression on old paper. Framed. (*Wolf*)

307. *THE POOL*

Original etching. Kennedy No. 43. Fourth State. Fine impression. Framed. (*Wolf*)

308. *BILLINGSGATE*

Original etching. Kennedy No. 47. Eighth State. Impression issued in the "Portfolio".

309. *BILLINGSGATE*

Original etching. Kennedy No. 47. Published State. Impression on thin Japan paper. Framed. (*Wolf*)

310. *SOUPE A TROIS SOUS*

Original etching. Kennedy No. 49. Only State. Impression on thin Japan paper.

311. *BIBI LALOUETTE*

Original etching. Kennedy No. 51. Second State. Fine impression. Framed. (*Wolf*)

312. *DROUET*

Original etching. Kennedy No. 55. Second State. Good impression.

JAMES ABBOTT McNEILL WHISTLER

AMERICAN: 1834-1903

313. *FULHAM*

Original etching. Kennedy No. 182. Second State.

314. *READING*

Original lithograph. Way No. 13. Impression on old paper.

315. *DRURY LANE RAGS*

Original lithograph. Way No. 21. Impression on India paper.

316. *NURSEMAIDS: LES BONNES DU LUXENBOURG*

Original lithograph. Way No. 48. Published State.

317. *LA ROBE ROUGE*

Original lithograph. Way No. 68. Published State.

318. *SMITH'S YARD*

Original lithograph. Way No. 88. Published State.

ANDERS L. ZORN

SWEDISH: 1860-1920

319. *SELF PORTRAIT*

Original etching. Asplund No. 180. Published State.

320. *ANOTHER COPY*

321. *IDA*

Original etching. Asplund No. 194. Third State. Signed proof.

322. *ANOTHER COPY*

Third State. Much deeper 'tone' than the preceding.

323. *BERIT*

Original etching. Asplund No. 195. Second State. Signed proof. Splendid impression.

324. *A RING*

Original etching. Asplund No. 208. Second State. Signed proof.

RARE.

325. *THE PRECIPICE*

Original etching. Asplund No. 228. Second State. Signed proof. Good impression.

ANDERS L. ZORN

SWEDISH: 1860-1920

326. *AUGUST STRINDBERG*

Original etching. Asplund No. 231. Second State. Signed proof. Framed. (*Wolf*)

327. *BRUSHWOOD*

Original etching. Asplund No. 238. Only State. Signed proof, impression on Dutch paper.

SCARCE.

328. *WET*

Original etching. Asplund No. 240. Third State. Signed proof.

329. *THE BEADLE*

Original etching. Asplund No. 244. Third State. Signed proof, impression on Dutch paper.

330. *OLD SOLDIER*

Original etching. Asplund No. 245. Third State. Signed proof.

[Number 331]

331. *SKERIKULLA*

Original etching. Asplund No. 247. Second State. Signed proof.

[See illustration]

ANDERS L. ZORN

SWEDISH: 1860-1920

332. *SKERIKULLA*

Original etching. Asplund No. 247. Second State. Signed proof.

333. *SKERIKULLA*

Original etching. Asplund No. 247. Second State. Signed proof. Small red inkstain in upper corner.

334. *FRIGHTENED*

Original etching. Asplund No. 248. Second State. Signed proof.

335. *DAGMAR*

Original etching. Asplund No. 250. Only State. Signed proof.

336. *THE HAIR-RIBBON*

Original etching. Asplund No. 253. Third State. Signed proof.

337. *THREE SISTERS*

Original etching. Asplund No. 258. Third State. Signed proof, impression on Dutch paper.

338. *SHALLOW*

Original etching. Asplund No. 259. Fourth State. Signed proof.

339. *ELIN*

Original etching. Asplund No. 260. Published State. Signed proof on Dutch paper. Slight defect in paper. Framed.

340. *ELIN*

Original etching. Asplund No. 260. Third State. Signed proof.

341. *ANOTHER COPY*

342. *BERSERK*

Original etching. Asplund No. 261. Third State. Signed proof.

343. *FRIDA*

Original etching. Asplund No. 263. Only State. Signed proof.

344. *GULLI NO. 1*

Original etching. Asplund No. 265. Second State. Signed proof.

345. *GULLI I*

Original etching. Asplund No. 265. Second State. Signed proof. Nice impression.

346. *THE SAME*

Second State. Signed proof.

347. *SEAWEED WREATH*

Original etching. Asplund No. 267. Only State. Signed proof.

ANDERS L. ZORN

SWEDISH: 1860-1920

348. *THE SWAN*

Original etching. Asplund No. 269. Third State. Signed proof, impression on Dutch paper.

[See illustration]

349. *BUST*

Original etching. Asplund No. 272. Third State. Signed proof.

350. *BUST*

Original etching. Asplund No. 272. Third State. Signed proof, good impression.

351. *THE TWO*

Original etching. Asplund No. 274. Second State. Signed proof.

352. *ANOTHER COPY*

Second State. Signed proof.

353. *GOPSMOR COTTAGE*

Original etching. Asplund No. 275. Third State. Signed proof.

354. *GOPSMOR COTTAGE*

Original etching. Asplund No. 275. Third State. Signed proof.

355. *ON HEMSO ISLAND*

Original etching. Asplund No. 276. Second State. Signed proof.

[Number 348]

ANDERS L. ZORN

SWEDISH: 1860-1920

356. *ALDER*

Original etching. Asplund No. 277. Third State. Signed proof. Framed.

357. *SAPPO*

Original etching. Asplund No. 278. Third State. Signed proof. Framed. (*Wolf*)

358. *SAPPO*

Original etching. Asplund No. 278. Third State. Signed proof, good impression.

359. *SAPPO*

Original etching. Asplund No. 278. Third State. Signed proof.

360. *SAPPO*

Original etching. Asplund No. 278. Third State. Signed proof.

361. *THE CABIN*

Original etching. Asplund No. 279. Third State. Signed proof, impression on Dutch paper.

362. *GULLI II*

Original etching. Asplund No. 280. Third State. Signed proof, impression on Dutch paper.

363. *ANOTHER COPY*

Signed proof.

364. *ANOTHER COPY*

Signed proof. Framed. (*Wolf*)

365. *VICKE*

Original etching. Asplund No. 281. Second State. Signed proof.

366. *ANOTHER COPY*

Third State. Signed proof.

367. *WATER NYMPHS*

Original etching. Asplund No. 282. Only State. Signed proof.

368. *ANOTHER COPY*

369. *DALECARLIAN PEASANT*

Original etching. Asplund No. 283. Only State. Signed proof.

370. *OLS MARIA*

Original etching. Asplund No. 286. Only State. Signed proof.

371. *ANOTHER COPY*

372. *BALANCE*

Original etching. Asplund No. 287. Only State. Signed proof.

ANDERS L. ZORN

SWEDISH: 1860-1920

373. *AGAINST THE CURRENT*

Original etching. Asplund No. 288. Second State. Signed proof.

374. *ANOTHER COPY*

375. *ANDERS ZORN*

His Life and Works, by Dr. Karl Asplund. Numerous reproductions, some in color. 4to, boards, vellum back. London, 1921

[END OF SALE]

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